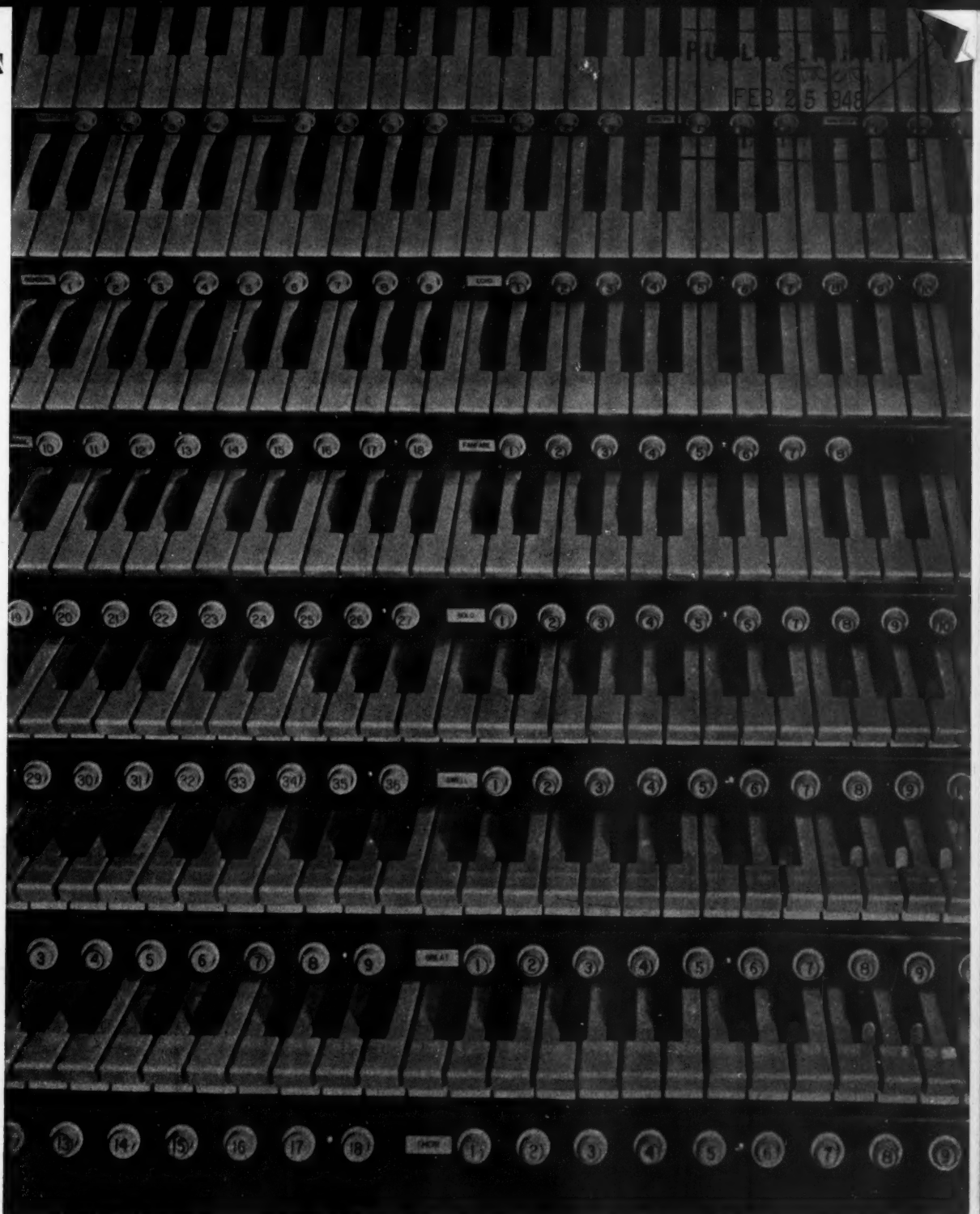


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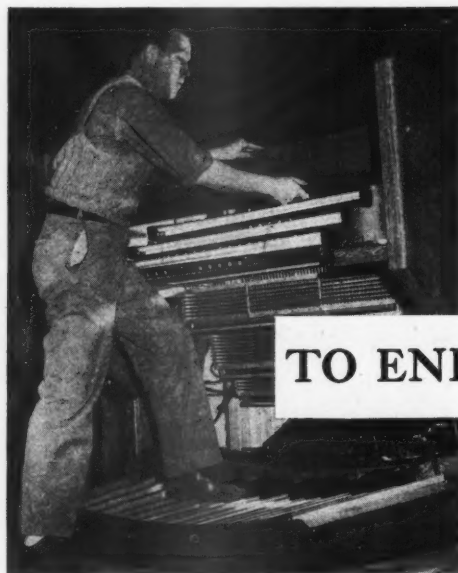
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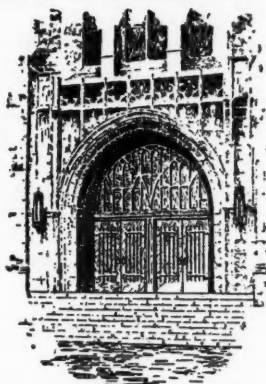
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REPERTOIRE AND REVIEWS

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Easter Music of 1947

The following are noted from our Easter reviews last year as having received the most favorable comments, each for its own special purpose. Arrangements and works for other than 4-part chorus are excluded.

AE—Wm. Baines—"Easter Dawn"—8p, s-a, e, Presser 16c, for volunteer choirs and those who want simple music of real conviction.

AE—Trevor Jones—"This holy day of days"—9p, e, Flammer 18c, musical, convincing, for volunteer choirs.

AE—Austin C. Lovelace—"Easter Paean"—A, 8p, me, Gray 16c, real music, excellent for the best choirs, yet not out of reach of any good chorus.

AE—John M. Rasley—"Alleluia Carol"—F, 7p, me, Presser 16c, for the average volunteer choir and congregations that still like simple musical beauties.

AE—George W. Weldy—"Behold the dawn"—Ef, 10p, e, Presser 18c, genuinely musical but all obvious and simple, for volunteer choirs.

Music for the Easter Season

*AE—Dutch-ar.Gore—"Today did Christ arise"

G. 3p. u. e. J. Fischer & Bro. 15c. Text by Mr. Gore. Half-way between a chorale and carol in mood, honest music values that will ornament any Easter service from highest to humblest. A real message back of it.

*A3E—Eberhle-ar.Murphy—"Glory to Christ the King"

C. 3p. me. McLaughlin & Reilly 15c. Evidently for s-s-a but could be done by other combinations, the score not specifying which. Joyful, melodious, rhythmic; music to portray the spirit of Easter rejoicing.

A8E—Garth Edmundson—"Alleluia Christ is risen"

Gm. 6p. me. J. Fischer & Bro. 16c. Here's something of real flavor, opening slightly in the Russian manner for the first half, with the second half using divided parts, women's voices contrasted against men's. The whole thing makes real music but had better be confined to choirs of the better sort, though it is not really difficult. For unaccompanied singing if the vocal tone carries enough punch. The real thing in an Easter anthem; better get it.

AO8E-AOW3E—H. W. Eichhorn—"Mary Magdalene"

32p. me. J. Fischer & Bro. 60c. R.M.Phillips, text. Opens in somber minor mood with the crucifixion section, then a soprano solo that may be slightly difficult but makes fine music with its attractive accompaniment. Next section, Journey to the Sepulchre, opens with 3-part women's voices. Resurrection begins with three pages on "Oh ah," in a moody theme that needs expert handling, followed by a monotonizing against music in the accompaniment, etc., making a most unusual treatment of the subject. And the final nine pages,

Song of Mary Magdalene, gives the only spirit of jubilation in the cantata. While it is not difficult, it had better be confined to choirs expert enough to cope with the difficulties of its moods rather than any special difficulties in its notes. "Sing O earth" is published separately for s-s-a, 16c.

A3E—Dorothy R. Emery—"Christ is risen"

D. 6p. md. J. Fischer & Bro. 16c. Bible text, "Now upon the first day of the week." For s-a-b, telling the story of that first Easter morning, in music that will need careful handling to make its message tell.

A8E—H. A. Schimmerling—"Easter"

C. 6p. md. Gray 16c. E.McKinley text. As usual, the Composer strays far afield and aims to create things new & different; not for average choirs or congregations.

AOE—Louise E. Stairs—"King All Glorious"

70p. e. Presser 75c. E.D.Yale text. The Composer has a real gift for melody and writes it over simple understandable harmonies & rhythms in a way to please every average congregation with this telling of the Easter message. Volunteer choirs who have not been taught the upturned-nose habit will delight in this piece of genuinely attractive music.

A8E-AW3E—Frances B. Toelle—"Easter Alleluia"

G. 7p. me. J. Fischer & Bro. 16c. I.Watts text, "Christ the Lord is risen." Calls for some divided parts here & there and uses the "Alleluia" and other devices, including occasional contrasting unisons, to put it across. A good organist with a good choir should be able to do much with it.

A5E—Dr. David McK. Williams—"Christians to the Paschal victim." C. 8p. me. Gray 16c. Text from hymnal. Here's Dr. Williams up to his tricks again, tricks by which he used to make the hair stand on your heads when you heard him in St. Bartholomew's. If you have a sturdy well-trained choir, get it on our say-so; even if you have but an ordinary hard-working choir, get it anyway.

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spiritum meum..... | .95 |
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Music of the Lenten Season

AW3L—Hermene W. Eichhorn—"Crucifixion"
6p. md. J. Fischer & Bro. 16c. From the Easter Cantata reviewed in these pages; this time it's only the one movement for Good Friday or Holy Week.

AMP—Ralph E. Marryott—"Hosanna blessed is He"
Bm. 7p. u. md. Ditson-Presser 16c. A new anthem for that difficult Palm Sunday, but one that won't be any too easy for very many choirs.

AP—Claude Means—"The King rides forth"
C. 8p. b. me. Gray 16c. Partly Bible text. Here's a Composer who is learning how to let go now & then, to give relief from the monotony that comes when a composer feels he must keep every voice working on every beat of every measure once the voice starts. This is a refreshingly original and attractive thing for every Palm Sunday service. It's for good choirs but even humble ones can do it justice too if they but put a bit of conviction behind their voices.

AL—Jean Pasquet—"A Lenten Meditation"
Fm. 8p. b. me. Gray 16c. Bible text. And you pronounce his name Pas-kay, not Pas-ket. He refuses to believe that dissonance & ugliness are essential in modern music, so he produces things sane people can understand, appreciate, and enjoy. It's not simple but it is good. Serious. "Surely He hath borne our griefs." Another composer who knows how to let go and give his voice-parts a rest now & then.

A2P—Rob Roy Peery—"Hosanna raise the joyful hymn"
G. 3p. e. Presser 15c. Can be done by junior choir, or by women in unison against men; the Composer doesn't indicate what he intended.

General Service Music

*A6—Arkhangelsky-ar-Savich—"Hear my prayer"
Fm. 6p. u. me. FitzSimons 16c. Sopranos and tenors have divided parts here and there. It's rather typical of the Russian style and not past the abilities of the average choir accustomed to working unaccompanied. Interesting; for serious services.

*AW3—Bach-ar.E.A.Kraft—"To my Jesus do I cling"
E. 14p. o. me. Flammer 20c. From cantata 124. The ornamental organ accompaniment gives the music life, the voices give it text and character; what Bach did with accompaniments has too long been forgotten by composers. Mr. Kraft made the arrangement for his women's choir of Lake Erie College; he should make a version for mixed voices also.

A—Roberta Bitgood—"Give me a faith"
D. 8p. e. Gray 16c. Here's easy singable music for any choir; melodious enough, good workmanship, and a fine text for today even if it didn't come from the Bible or hymnal.

A1—George H. Day—"Blessed art Thou"
F. 4p. e. Presser 15c. It's the "Benedictus" and this unison setting will be excellent for many types of choirs and services, Episcopal or non-liturgical.

A6—Dr. Eric DeLamarter—"Lord our dwelling place"
Cm. 9p. u. md. Witmark 18c. Psalm text. Serious music of a high quality for the better choirs, and congregations long trained under the hand of a competent organist without interference. Modern in style, but this time Modern does not mean dissonant or ugly, rather free in form & fancy.

*A8 (J)—Dykes-ar.Shure—"Holy holy holy"
D. 10p. md. Edwin H. Morris Co. 18c. Mr. Shure takes the old universally-known hymntune and turns it into anthem form for combined choirs, keeping the tune unharmed, but writing running passages beneath and around it, all to be sung on the syllable Ah while the melody line sings the text. This melody line is for juniors, or sopranos, or congregation, or almost anything desired. It will take a rather good chorus to do the running passages.

A1—Ralph E. Marryott—"I worship Him"
Fm. 4p. e. Ditson-Presser 15c. Tiplady text. Here's a neat one, splendidly handled; the Composer shows how not to die at the phrase-ends and then fumble around for some way

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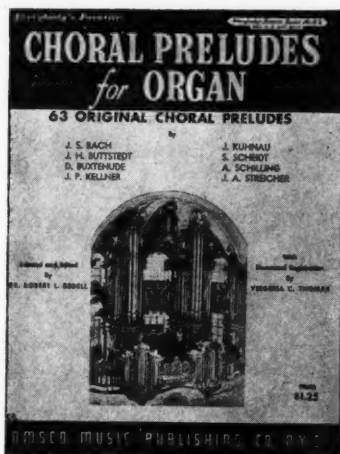
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Ach, Wie Fluchtig, Ach Wie Nichtig
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Jesu, Meines Lebens Leben
Jesu, Meine Zuversicht
Liebster Jesu, Wir Sind Hier
Machs Mit Mir Gott
Meinen Jesum Lass Ich Nicht
Nach Einer Pruefung
O, Dass Ich Tausend Zungen
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O Lamm Gottes, Unschuldig
O Welt, Ich Muss Dich Lassen
Schmucke Dich, O Liebe Seele
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*A—Wagner-ar.Garden—"Call to Worship"

C. 4p. o. e. J. Fischer & Bro. 15c. Text by Dr. Moment. This comes from the "Eucharist Music" recently reviewed in these pages. To a degree it's still a free country and organists may welcome—or frown on, if they prefer—this sort of a venture. The score says 4-part, but actually the women sing in unison and the men sing their part in unison too, so it's 2-part. Some day, when life is not too strenuous, the conscientious objector might tell T.A.O. who ever wrote more commanding music than Wagner.

*A8—Wagner-ar.Garden—"The Cross"

Af. 11p. t. o. me. J. Fischer & Bro. 18c. Text by Dr. Moment and this too is an excerpt from the "Eucharist Music." This one needs a full chorus capable of doing 4-part women's and 4-part men's work. Possibly few organists would use this "Eucharist Music" for a Sunday service, but where can we find anything more eloquently expressive of its theme than this music is? And what other music can bring home to the heart the enormous surges of meaning packed into the story of that Last Supper and the approaching end in murder? Or are Christ & Christianity things that shouldn't get into a man's heart? How about this whole work for the Good Friday Service?

A—M. Searle Wright—"Magnificat and nunc dimittis" Em. 12p. me. Gray 18c. English text. Mr. Wright does various things he ought not to do, says the harmony book of rules, but if you're looking for a setting of the M. & N. D. that will wake up the old codgers in the amen corner, here it is. Give it the works, both vocally and organistically; they'll wake up all right. If you like a good strong eye-opener for contrast now & then, use this. Only for courageous souls; but if Miss Soosie has the spunk T.A.O. has always credited her with, she need not be afraid of this at all.

*AW3—Yon-ar.T.N.M.—"Veni Domine"

Bf. 4p. s. me. McLaughlin & Reilly 15c. Latin and English texts. Simple appealing music of the kind that says so much in a church service, especially when done as its Composer did—and Dr. Charles M. Courboin now does—in that high rear gallery in St. Patrick's Cathedral, New York. "Come O Lord, visit us in peace." Excellent for any service.

A—"Descants on Eight Hymns"—Jeanne Boyd 10p. FitzSimons 25c. Piano score is given and above it the text stanzas, and on top the descant melody; hymns used, sans quotes: Hark the herald angels sing, All hail the power of Jesus' Name, Jerusalem the golden, O Zion haste, Stand up

for Jesus, When morning gilds the skies, All glory laud and honor, Come ye thankful people come.

A—"Twelve New Hymns"

Published by the Hymn Society of America, New York; 25c, or \$15. a hundred. In 1945 the Hymn Society began a search for tunes for its dozen new hymn-texts "of Christian patriotism," and ultimately selected some old ones and added some new; in some cases the texts have two settings. Sorry to mention the fly in the ointment, but some criminal should be roundly condemned for inserting that frankly secular tune by Sibelius as No. 17. Isn't the church good enough to have its own music? Are hymns so cheap that any old tune will do, whether it comes from religious sources or outright secular? Writers of the new tunes: Austin C. Lovelace, Mary E. MacElree, Robert W. Morse, Frank K. Owen, Robert Pugh. The joker in the pack is the clergyman, Rev. Robert Pugh, whose two tunes are truly splendid examples. Imagine organists' allowing a mere clergyman to beat them at their own game.

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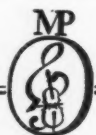
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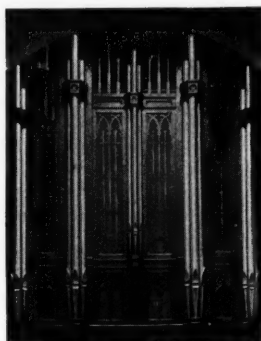
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and 146—and if you can play that last one you're good. For the benefit of new readers, the index is given in original German, in French, and in English, as is also the 9-page preface in which the ornaments and other items are explained by Mr. Dupre. What would you do with a piece of music titled *Aus der Tiefe Rufe Ich*? That's what's wrong with much of the public performance of Bach's choral preludes. But Mr. Dupre shows you the title is *Out of the Depths Have I Cried unto Thee*, and he goes on with more of it: "Out of the depths have I cried unto Thee, O Lord. Lord, hear my voice, let Thine ears be attentive to the voice of my supplication," and you tell us what kind of an organist could then misinterpret the music. It's that way the whole way through, with every choral prelude; a complete English title and stanza in English. Actually nobody knows exactly how Bach played his own organ pieces; mighty few are the registrational directions he left us. Since music is a matter of feeling, of expression, we must first feel the musical message—and then ignore everything and everybody and play it the way we think it should be, with the registration our hearts dictate. Have we hearts?

Bach—ed. R.L. Bedell—Selected Organ Compositions 72 pages. 15 pieces. Edward B. Marks \$1.50. Here's an album for the amateur who wants merely some Bach pieces he can play without worrying about anything else. Works here are not necessarily complete; rather the intention is to provide playable sections that are likely to be most useful. The A-Minor Adagio is given all by itself without any reference to the rest of the work from which it is taken. The E-Flat Sonata is listed, but only the first movement presented. It is a practical collection for its purpose. Dr. Bedell has given no suggestions for registration or any other phase of interpretation.

Arthur Foote—Seven Compositions 37 pages. Schmidt \$1.50. These appear in this handy collection for the first time; pieces: Cantilena G, Solemn March, Sortie C, Canzonetta, Tempo di Minuetto, Communion, Toccata.

John Klein—Berceuse Ef. 3p. Elkan-Vogel 60c. Just a very simple melody piece for people who still like music; sane normal harmonies, neat but not overemphasized rhythm—all the elements for the general congregation. Not manufactured & mechanical; natural music made for the layman's enjoyment.

N. Lindsay Norden—Song of Spring C. 6p. e. Schubert 75c. An attractive piece of melody music rather than sprightly, so we'd call it a reverie, give it rich registration and free interpretation, and the results should be a piece of music very welcome to every congregation as prelude or offertory. It's a combination of sane harmonies and snatches of melody with an occasional dissonance to add spice.

Treasury of Early Organ Music—ed. E. Power Biggs 71 pages. 23 pieces by 18 composers. Music Press \$3.00. Nations and centuries represented are England 14-18, Italy 15-18, Germany 17-18, France 16-18. Composers: Bull,

Buxtehude, Clerambault, Couperin, Daquin, Dunstable, Frescobaldi, Froberger, Gabrieli, Homilius, Marcello, J. Pachelbel, W. H. Pachelbel, Raison, Redford, Sweelinck, Tallis, Walond, and there are biographical notes about each. The index gives the source of each piece, which is exactly the right way to do it. A fine collection for the scholar. Toccata by Walond makes good recital material, as also the Jig Fugue by Buxtehude; if the Couperin Fugue on the Kyrie were taken softly and on rich registration, with lots of feeling, as in fact its title demands, it too should be most welcome for recital use. Another is Clerambault's Trumpet Dialogue which has great possibilities when we are bound by musical intentions rather than the lamentable fact that poor old Clerambault didn't have any rich woodwinds to write for in his day. How many of the organ world's scholars realize their debt to publishers who thus resurrect an otherwise totally lost past for their benefit?

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday. T—Thanksgiving.

L—Lent.

After Title:

c. q. cg. qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s. a. t. b. h. l. m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o. u.—Organ accompaniment, or un-

accompanied.

e. d. m. v.—Easy, difficult, moderately,

vary.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

A. f. B. m. Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3-p—3-part, etc.

Hyphenating denotes duets, etc.

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THE AMERICAN ORGANIST

February 1948

Mixtures--the Conclusion: Article 2

By the Hon. EMERSON RICHARDS

Who has proved himself one of the world's greatest organ architects

FRENCH organs of the classic period nearly always had a Grand Cornet, beginning with the 8' rank. In modern French organs, Cavaille-Coll was inclined to experiment with the tierce in some mixtures and even the flat-21st. But, generally speaking, the fifth-sounding mixture was still the favorite. A good example of the combination of a five-rank Fourniture and four-rank Cymbal of a typical Cavaille-Coll organ is shown here.

Fourniture

1-17: 15-19-22-26-29
18-29: 8-12-15-19-22
30-41: 1- 5- 8-12-15
42- : 8- 5- 1- 5- 8*

Cymbal

1-12: 26-29-33-36
13-17: 22-26-29-33
18-24: 19-22-26-29
25-29: 15-19-22-26
30-36: 12-15-19-22
37-41: 8-12-15-19
42- : 5- 8-12-15

On the Swell, a Plein-Jeu of four or five ranks was always associated with the reed chorus. Two good examples are given.

Plein-Jeu

1-17: 15-19-22-29
18-24: 15-19-22-26
25-29: 15-15-19-22
30-36: 12-15-15-19
37- : 8-12-15-15

Plein-Jeu in Swell

1-17: 12-15-19-22-26
18-24: 8-12-15-19-22
25-31: 8-12-15-19-22
32-36: 8-12-15-15-19
37-43: 1- 8-12-12-15
44- : 1- 8- 8-12-15

Perhaps the best of the Cavaille-Coll Plein-Jeus is in Manchester Town Hall, since copied in other English organs.

Plein-Jeu in Manchester

1-17: 15-19-22-26-29-33-36
18-29: 8-12-15-19-22-26-29
30-41: 1- 8-12-15-19-22-26
42-48: 1- 5- 8-12-15-19-22
49-54: 8- 1- 5- 8-12-15-19*
55-61: 16- 8- 1- 5- 8-12-15*

This series was prepared by urgent T.A.O. request and is here offered as the final chapters of the discussions started some years ago by other interested readers and concluded to their satisfaction at that time. Senator Richards provides T.A.O.'s official statements as its closing contribution to the discussions.

A careful analysis of Cavaille-Coll mixtures develops the impression that he was reluctant to carry any quint domination above the middle of the keyboard. It will be noticed that the unisons either equal or outnumber the quints in the treble of his mixtures, even when to bring about this result it is necessary to double a unison. Undoubtedly this was due to the feeling that the quints in the treble have a tendency to sharpen or unduly brighten the chorus in this sector.

I confess to a similar feeling and prefer in the fourth and fifth octaves either a unison domination or a rapid descent in pitch to avoid this edginess that comes partly from our extended compass over that of the classic organ.

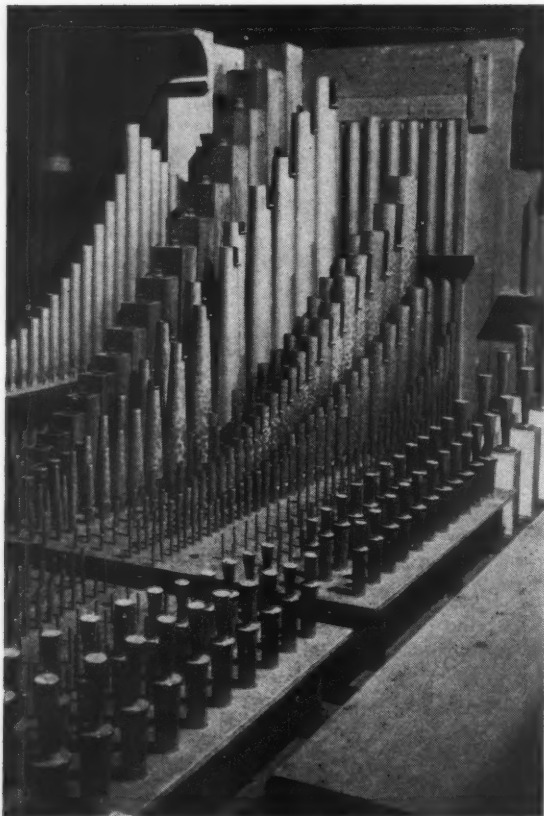
Perhaps a digression at this point would be in order to discuss a major problem of modern mixture-design.

A mixture usually consists of either three, four, or five ranks, although six or more are sometimes used. The problem is this:

It is not considered desirable to break the pitch of the ranks in a mixture more than half an octave at a time. Consequently in a three- or five-rank mixture there is a reversal of the dominance of the quints and the unisons at each break, a condition that can lead to undesirable results. The obvious remedy is to employ only even ranks, but here Old Man Cost enters. This cost element unfortunately involves more than just another rank of small pipes. Our modern valve-chests work best when supplying, in the bass at least, not more than two ranks of pipes; three is the outside limit. So that a mixture designed with two ranks in the first octave and three ranks above is the cheapest and therefore the most popular. A straight four-rank mixture should be placed on two sets of valves and is therefore at least 50% more expensive from an action standpoint. But if the valves are separately controlled, then the mixture is much easier to tune and the upkeep is less.

The five-rank mixture must go on two valves and the six on either two or three, according to the size of the pipes in the lower octave.

Economy therefore favors the three- or five-rank mixture but leads to the musical complication just referred to.



EXPOSED RUECKPOSITIV PIPEWORK
by Hans Steinmeyer in the Protestant Church, Erlangen, Germany. Wood pipes are Gedeckt, Blockflöte is just this side of it. Regal nearest the camera with some wood boots at extreme right. "A wonderful organ, a synthesis of the best." Photo by Charles W. McManis, "a gallery-eye view."

Let us look at the practical application of the problem. The most common type of mixture has at CC a 12th, 15th, and 19th; it is written 1-12: 12-15-19. Here we begin with two quints and one unison. If the chorus under it stops at 4' this is not too bad, but if there are already an independent Twelfth and Fifteenth, we have a redundancy, and over-balance as well. Now if we break the mixture a half-octave at note 13 and again at note 24, we have 13-24: 8-12-15. So that now we have a switch from two quints and one unison, to two unisons and one quint, and perhaps all of them are repeated in the chorus. This harmonic inversion will continue all the way up the keyboard, as follows:

25-37: 5-8-12
38-49: 1-5-8
50-61: 5-1-5*

On paper this does not look very good but in practise the result is reasonably successful.

The four-rank mixture avoids all this and the quints and unisons are always in balance, thus:

1-12: 12-15-19-22
13-24: 8-12-15-19
25-37: 5- 8-12-15
38-49: 1- 5- 8-12
50-61: 5- 1- 5- 8*

But the extra rank is a costly addition. At the present time a three-rank mixture costs about the same as an 8' Diapason, but if the extra rank is used and two sets of valves are employed, the added cost is practically equivalent to a 2' stop. Frequently this puts the desirable four-ranker out of the reckoning.

A partial solution for this vexing problem can be found by varying the number of ranks. Since the mixture pipes are largest in the bass octave and therefore require more

soundboard room, as well as larger valves, it is possible to get a satisfactory compromise by beginning with only three ranks and increasing to four when space permits, thus:

1-17: 15-19-22
18-36: 12-15-19-22
37-48: 8-12-15-19
49-61: 5- 8-15

Excepting for some complications with the Great-to-Pedal coupler, this works out fairly well, especially if there is more than one mixture. The main difficulty is tuning. Also the treble may be varied thus:

37-43: 8-12-15-19
44-49: 5- 8- 8-12
50-55: 1- 5- 8- 8
56-61: 5- 1- 8

Needless to say, if one of those ridiculous 73-note chests is involved, then either drop the mixture at note 61 or drop the quints and lower the unisons.

In a five-rank mixture either the Cavaille-Coll plan may be used or again the number of ranks may be altered. If the two-valve system is used, a very rich mixture can be obtained, thus:

1- 9: 15-19-22-26
10-17: 12-15-19-22
18-24: 8-12-15-19-22
25-37: 5- 8-12-15-19-22
38-49: 1- 5- 8-12-15-19
50-55: 1- 5- 8- 8-12-15
56-61: 5- 1- 5- 8- 8

A mixture of this type would be indicated only in a large and expensive organ. In a smaller organ where two mixtures are provided, the better plan is the 3-4 rank mixture (Fourniture), and an independent Cymbal of three-ranks, thus:

1- 6: 26-29-33
7-12: 22-26-29
13-18: 19-22-26
19-24: 15-19-22
25-30: 12-15-19
31-36: 8-12-15
37-42: 5- 8-12
43-48: 1- 5- 8
49-54: 5- 1- 5
55-61: 8- 5- 1

While the inversion of the quints and unisons takes place here, the many breaks have a tendency to cover this defect and the two mixtures combined supplement each other.

In the case of Sesquialteras no problem of balance arises since, in either a three- or five-rank mixture the introduction of the 17th maintains a balance in the quints and unisons, thus:

1-12: 15-17-19
13-24: 12-15-17
25-36: 8-10-12
37-48: 5- 8-10
49-61: 1- 5- 8
Five-rank
1-12: 15-17-19-22-26
13-24: 12-15-17-19-22
25-36: 8-12-15-17-19
37-48: 5- 8-12-15-17
49-61: 1- 5- 8-10-15

But since this type of mixture is reedy in quality it is not very useful on the Great and has to be reserved for the Choir or as a second mixture on the Swell. This ends our digression and we resume the historical review.

Mutin, Cavaille-Coll's successor, was inclined to augment the ranks of his Grand Cornet as they ascended the keyboard. A typical example is given.

Mutin's Solo Grand Cornet

1- 8: 2 2/3
9-16: 2 2/3—1 3/5
17-24: 2 2/3—1 3/5—1 1/3

25- : 8'-4'-2 2/3-1 3/5-1 1/3-1'
The reverse of this would be more logical.

A soft compound stop is frequently found in American organs under the name Dolce Cornet. Placed in the Swell where it could do no good—or harm—it was in most cases the only concession the romantic builder made to the reinforcement of the overwhelming 8' tone. In this case it was a true Cornet of 2 2/3-2-1 3/5. The pipes were of small scale, ran through, and were softly voiced. Both Roosevelt and Hook & Hastings made Dolce Cornets of a soft but rich texture that were in reality mixtures.

Roosevelt

1-17: 12-15-17-19-22
18-29: 8-12-15-17-19
30-37: 1- 8-12-15-17
38-61: 1- 8-10-12-15

Hook-Hastings

1-12: 15-19-22-26-29-36
13-24: 12-15-19-22-26-29
25-36: 8-12-15-19-22-26
37-61: 1- 5- 8-10-12-15

Expensive but very desirable voices in a large organ. Note the use of the sub-tierce in the treble.

An Acuta is normally equivalent to a Scharf but some German builders insert a tierce, thus giving a confusing name to an otherwise useful voice.

1-24: 22-24-26
25-36: 17-19-22
37-48: 15-17-19
49-61: 12-15-17

In England, the early Restoration organs of Smith and Harris and their successors not only employed the Middle-C Cornet but were inclined to mixtures in which the tierce was present in the lower part of the keyboard and dropped out in favor of the quint in the treble. Examples of this kind of mixture are described under Sesquialtera.

In considering the reason for and use of mixtures, it is interesting to note that Hopkins & Rimbault's monumental work on organ design and building, printed in 1855, can still be regarded a standard reference on the subject of mixtures.

Mr. Hopkins, in paragraphs 1101 to 1112 of the third edition, sets forth rather fully the reasons why mixtures are both necessary and desirable in organ design. Although Mr. Hopkins had nothing but an excellent ear and impeccable taste to support his conclusions, it is nothing short of remarkable that modern scientific investigation supports his conclusions.

It is interesting to note that Hopkins separates his mixtures into Full Mixtures and Sharp Mixtures, which is almost a return to the Praetorius method, as follows:

Full Mixture

1-17: 19-22-26-29
18-25: 15-19-22-26
26-36: 12-15-19-22
37-52: 1- 8-12-15

Sharp Mixture

1-13: 19-22-26-29
14-26: 15-19-22-26
27-39: 12-15-19-22
40-52: 8-12-15-19
53-58: 1- 8-12-15

It will be noted that there is comparatively little difference in these mixtures, except that the sharp mixture has one more break, and the quints are suppressed in favor of the unisons in the treble of the full mixture. Indeed, Hopkins asserts that the continuation of the quints in the upper part of the keyboard has a tendency to unduly brighten and sharpen the mixture, while the unisons tend to broaden the ensemble. He also insists that the mixtures be designed in harmony with the full chorus. By this he means that the octaves, quints, 15ths, 19ths, and 22nds be kept in just proportions and that

there be no preponderance of one over the other. It will repay the reader to consult the Hopkins work as still a sound exposition of the theory and value of mixtures. It was most unfortunate that he was not more fully understood and followed by his English contemporaries.

On the other hand, no important writer on organ tonal designs created so much confusion and misunderstanding on the subject of mixtures as the late George Ashdown Audsley in his great work, *The Art of Organ Building*. The chapter on compound stops is full of misstatements and false conclusions. That may be one reason why there are so many bad mixtures in modern organs.

Audsley had the unfortunate obsession that harmonics, naturally and also in organ pipes, decreased in strength as they rose in pitch. Thus he preached that the octave was stronger than the twelfth, and the twelfth stronger than the fifteenth, the fifteenth stronger than the tierce, etc. This idea has only to be stated to demonstrate its falsity. In practice we always make the unisons, such as octave, fifteenth, and twenty-second, relatively stronger than the quints and tierces, particularly the latter.

Dynamically considered, the off-unison pipes are still very much stronger than the natural harmonics found in the pipes they are to reinforce. Otherwise there would be no point in admitting a harmonic reinforcement of a partial in a pipe, unless the artificial-harmonic pipe was stronger than the original.

Moreover the whole reason for harmonic reinforcement, such as is employed in mixtures, arises out of what the old



SAN AUGUSTIN'S, INTRAMUROS, MANILA, P.I.
Organ built in Spain in 1625, said the priest; "one of the few buildings left standing in the Walled City, Manila; organ was one of the very few not destroyed." Note the Trumpet 'an chamade' at the bottom, pointing straight at you. Photo and data by Robert L. McKim, now back home in Baltimore.

*[Beginners struggling to understand the mixtures may need to be reminded that as the mixture goes up the scale, the ranks break back down the scale, thus 22-19-15-12-8-5-1, and this final 1 is the unison. One mixture marked goes down 8-5-1-5-8, and this last 5-8 means the fifth below unison and the octave below unison. In the Manchester example the highest notes are given, from the top downward, 15-12-8-5-1-8-16, and this final 8-16 mean the octave and the double-octave below unison. Economies are forced on publishers as well as on organbuilders, hence this intrusion is the only way left for us to note these details.—T.S.B.]

organbuilders knew empirically, but which modern analysis machines support. Organ pipes do naturally generate harmonics that are much stronger than the groundtone. In flue pipes, other conditions, too long of explanation to be admitted here, have a tendency to cut down the strength of the harmonics. In reeds of the brilliant type, such as the French Trumpet, the first six harmonics rise above the groundtone in strength. Thus the 19th in such a pipe has a strength $2\frac{1}{2}$ times greater than the groundtone. The reason we are not conscious of this important acoustical fact lies in the structure of the ear. Sounds are not heard by us in a progressive proportion but, as a physicist puts it, logarithmically. This means it takes a great deal more energy in one sound to impress the ear over another sound of comparatively less intensity when the two are sounded simultaneously.

All organists realize that if they draw their Second Diapason and then add the First Diapason, which is stronger, the resultant combination of the two is not dynamically the result of the First plus the Second, but that the resultant sound, while stronger than the single sound of either one, is still not so strong as their combined energy would indicate.

To put it very plainly, although perhaps not too accurately, if the ear is engaged in hearing one musical sound, to hear another sound simultaneously, the second sound must be comparatively of much greater intensity than the first. To illustrate this phenomenon, if in analyzing the harmonics of an organ pipe we find there are as many as thirty harmonics, while distinctly in the audible range, nevertheless are in the region of 1% or less of the dynamic power of the prime tone, and yet this last fringe of harmonics, while hardly heard, does influence the color of the tone. It therefore follows that to effect an audible reinforcement of an important harmonic in the parent pipe, the reinforcing pipe (harmonic) must be much stronger than the natural harmonic of the parent pipe in order that the reinforcement may become audible to the ear.

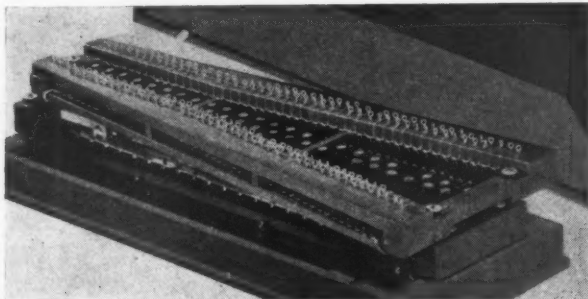
I have gone into this matter at some length because it lies at the root of the whole reason for mixtures and should be kept foremost in mind when that subject is discussed later on in this series.

(To be continued)

Vibrachord by Maas-Rowe

Felted hammers strike steel bars and electronics do the rest

This is one of the newest of percussion devices for use with organs, electrotones, and pianos. So far as the organ is concerned, the first part of the Vibrachord outfit is a cabinet of steel bars struck by felted hammers; second is a miniature control-box by which the organist at the console selects the type of tone he wants; third must be a microphone to pick up the tone from the bars and carry it by wire to, fourth, the amplifier or loudspeaker cabinet.



MAAS-ROWE VIBRACHORD
There are 44 steel bars struck by electrically-operated felted hammers and the tone is controlled so that six different percussion effects are available at the turn of a knob.

Possibly there is no microphone; the vibrations may be carried by direct wire from the vibrating bars to the amplifier. But that can be Maas-Rowe's headache, as it makes no difference in this description.

The cabinet containing the tone-producing bars is 40.5" long, 18.5" wide, 9.5" high; bars are all $7/16$ " diameter and from 7" to 16" long. There are 44 of them, compass F to C. The manufacturer supplies a cable terminating in a long strip of contacts, ready for direct attachment to the organ action. Installations for pianos and electrotones require a supplementary 44-note keyboard attached directly under the top end of the piano keyboard or top end of the bottom keyboard of any 2m or other electrotone. This cabinet can be located anywhere—in the organ, in the console, or down stairs behind the furnace.

The simplest element is the amplifier or loudspeaker, and various models are available, one even for the sturdier purpose of broadcasting from the church tower. A model for installation in a corner position has a 12" speaker and the cabinet is 18" wide across the front, 20" high, 10.5" deep.



VIBRACHORD CONTROL-BOX
It's so small that it can be fastened in any convenient location along the edge of the console without crowding other accessories.

The control-box, pictured in Maas-Rowe advertisements, is small enough to be attached to the console in various positions, possibly to the casing of the console on the organist's left for easiest manipulation. In the near right corner is a switch for turning the instrument on or off; in the opposite corner is a knob controlling the Tremulant, which can be adjusted for varying speeds. Near the center is the main selector-knob which offers these effects: Harp, Muted Harp, Celesta, Vibrachord, Orchestra Bells, and Dolce, "a soft stop which is beautiful when played with light Tremulant against soft organ" registration such as Dulciana or Vox.

The Chimes effect is not available here any more than it is from any Harp installation. Crescendo is operated from one of the normal swellshoes, and the dampers can be operated from a small button located on the swellshoe; in the piano it would be operated from the sostenuto-pedal.

Percussion instruments are to the organ as sugar is to coffee; this Maas-Rowe Vibrachord, with its many shades of tone, would seem to be a desirable enrichment for every organ that does not already include a Harp. The hammer action is entirely electric, requiring no pressure-wind.

PHONOGRAPHIC REPRODUCTION IMPROVED

By Irvin A. Eilers, radio and phonograph expert

Evidently your reviewers of phonograph recordings have not heard of Volume Expansion. For example, take the Victor 12" 11-9329 recording E. Power Biggs' playing of Dupre's Noel Variations, made on Harvard University's great Memorial Chapel organ. When I play this recording on my private amplifier and use the automatic volume expansion, it restores the crescendos that were compressed at the time of recording. These loud passages must be suppressed in order

to avoid overloading the disk and possibly overlapping the grooves.

On using the expansion I can fairly bring the building down on the full-organ passages. My loud speaker system consists of two 18" and two 15" speakers for the low tones, and two 'tweeter' or high-frequency horns for the high notes. In my present installation it will positively reproduce the 32' tone with all its thunder—and I checked this with some organists to prove it. (Mr. Eilers' address: Box 204, Gladbrook, Iowa.)

TWO SERVICES IN NEW YORK CHURCHES

By William A. Goldsworthy, now living in ease

A vacationing organist finds New York City an interesting, if tiring, experience. After years on the bench, it is a pleasure to sit in the pew and see how the other fellow does it. I have long admired George Kemmer's work in St. George's. Purposely choosing a Sunday afternoon just before his Brahms "Requiem," I was sure the choir would show a let-down if it ever did; but not so.

His own settings of the responses I would recommend to all types of churches; I believe Gray is to publish them. The two solo parts of Mendelssohn's "I waited for the Lord" were done by his junior choir of 40 girls, seated in the chancel stalls opposite the adult chorus; the effect was superb. Mr. Kemmer's junior choir is the best I have ever heard. They sang from memory, have two one-hour rehearsals each week; every organist with multiple choirs should study Mr. Kemmer's work, for it evidences one equal standard of excellence for both junior and senior choirs. You should hear the juniors do a descant, ranging up to an A, against the adults.

Thus fortified by the afternoon service we attended evening vespers & benediction in St. Mary's, and here again experienced a religious service, not a performance. Quiet, unobtrusive, no long concerted numbers of five or more minutes to retard the tempo of the service. All the service proper was based on Gregorian modes, an interesting example being Byrd's "Magnificat and nunc dimittis"; the concerted numbers were predominantly of the older school. Ernest White reminds me of my old Latin professor who never smoked because the world past the 12th century didn't interest him (they didn't discover tobacco till after that period). But the archaic flavor of Mr. White's music fits beautifully in that building & atmosphere.

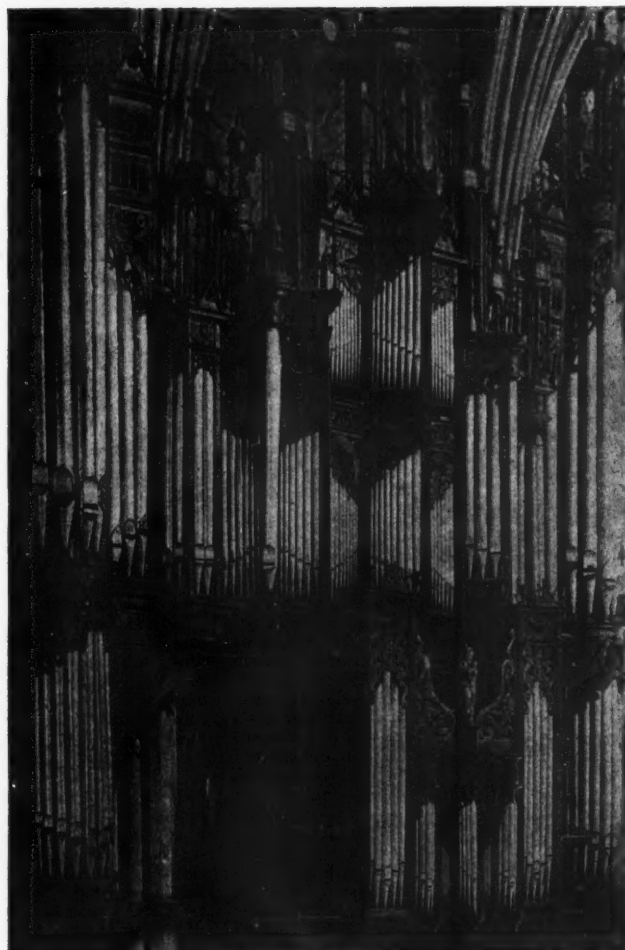
The service proper, done in the sanctuary by four men and a cantor, the unaccompanied work of the choir in the rear high gallery, and the tasteful playing of the organ, sparingly used—all blended into a mystic whole further intensified by the billows of incense ascending from the altar. It seemed a pity to have such an atmosphere interrupted by a platitudinous sermon.

As I compare music and sermon, in so many churches, I am more & more shocked at the discrepancy. Everywhere sincerity and effort in the music, even though at times it is crude; but the level of the sermons leaves me appalled.

And that was the experience of one organist visiting his fellow-workers unknown to them. It is not easy to write of your friends. A review should be frank, helpful to the reader, suggestive to the person reviewed—and without too much of a hammer. This I try to do.

NEWSPAPERS AND ORGANISTS

"Just to satisfy my curiosity, I have been following the church announcements in two of Chicago's daily papers since several months ago when you commented on the lack of publicity given to organists by the clergy. The enclosed clipping is the one and only, even during the holiday season, that I have found. Here's hoping some day the Forgotten Man on the organbench will receive his due."—George E. Michel. (The clipping, Chicago Daily Tribune, showed 12" of "Religious News Notes," mostly about the clergy; 1"



"A THING OF BEAUTY IS A JOY FOREVER"

Mankind in general and churches in particular sustained irreparable losses when they began to pack organs behind meaningless grilles. The Cathedral, Chartres, France, began this case in 1542, added to it in 1615, and when Merklin of Paris did the rebuild in 1912 the organ was a 3-39.

recorded a dinner to be given to mark 25 years of service in University Disciples Church by B. Fred Wise and Hazel A. Quinney, choirmaster and organist.)

MOUNT HOLYOKE COLLEGE GLEE-CLUB

New York Concert directed by Ruth Douglass

Last season I suggested that our conductors, feminine and masculine, go to see & hear the Mount Holyoke choir of girls in their Town Hall concert. I attended again, and again was duly rewarded. Miss Douglass and her choir are a proof of the old adage that sometimes the way you do a thing is more important than the thing itself. They did a dozen carols in a row, the usual and unusual, and when they finished the last one, they and we were just as fresh and eager as when they began.

Miss Douglass has a passion—that is what it is—for lovely combinations in choral music, and has the ability to imbue her group with the same passion. They sing as though they had discovered a great thing in each number and wanted, above all, to communicate it to the audience—the secret of all choral work, but so rarely found. Miss Douglass is a perfectionist, consequently so are they. Their tone is a joy; fresh, brilliant—not a hoot in a carload.

As usual, the older carols far outshone the moderns. Our modern excited manner of striving for effect & cleverness is sadly out of place in Christmas music; after all, it is the birthday of a child, and simplicity & open candor are what we have a right to expect in Christmas carols. For the opening of the Christmas season, nothing will put you more into its spirit than to spend the evening with Miss Douglass and her grand group of young singers.—W.A.G.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Snipers

MAYBE the readers can find comfort in a shot or two, but don't expect too much meekness at the receiving end; having spent thirty years on the job, we're likely to have fairly good reasons for most of the things we do or refuse to do.

"I said to myself," says a correspondent, "after reading the article on Searlo Hall that I would just have to write you and try to keep you from going completely nuts on this Frank Roosevelt thing." When I no longer meet musicians, including organists, who condemn all wealthy people as cheats, who delight in soak-the-rich policies, who think laborunion practises of high wages and low production in great industrial plants are right, who delight to see wages go up but weep bitterly when rents and foods and all other prices are consequently forced up too, who believe Washington's lies about inflation—then I'll gladly shut up. Incidentally, that would make my wife happy too. The war ended years ago, but our organbuilders are still not allowed to buy tin. Churches are still taxed 10% for every dollar they spend on new organs. It's the politicians' method. Like it?

"Why do people always play Purcell's Trumpet Tune & Air?" asks another. There are various reasons. Henry Purcell has a pretty name; it's imposing. He's been dead over 250 years. When you don't have any basis for judging musical merit for yourself, such things count. So you play Purcell's Trumpet Tune & Air (and hope to high heaven it will impress your audience with your erudition). Rubbish.

"Honest reaction: Think you waste much type shouting your policy when simply doing is evidence." Excellent. How I wish we'd dare do it. But humanity at large will have to hop to a much higher level of capacity to think, before we'll ever be able to follow such a policy of doing without explaining why. Heaven be praised for those who understand why. But to the others we're still forced to explain in words of one syllable that T.A.O. isn't interested in recording when some famous organist sneezes, when a church organist plays a recital for his own people, when a choir sings a humdrum cantata or oratorio for the millionth time, when a group of organists meet to pat each other on the back, when some idiotic lecturer, knowing nothing whatever about music, says profound nothings at a meeting of organists. One such said "Music is the handmaid of religion" and people thought it was so brilliant that T.A.O. should publish it. Now you can't ignore people who send you a program on Jan. 25 and are sure you can still publish in the February issue. I'm still looking for some polite way of telling people we're not such idiots that we sit around and smoke cigars from the first of the month to the 25th, and then in 24 hours compile, edit, print, and distribute a whole magazine. Besides, I'm getting old and lose my temper so easily.

"At your suggestion"—everybody blames everything on T.A.O.—"I have been giving my congregation a change of diet. Last week I played Richard Keys Biggs' arrangement of What a Friend We Have in Jesus, with Vox, Tremulant, Celeste, assorted notes on the Chimes, etc. Several old ladies after church told me it was divine. I played the same thing a month earlier without the fancy effects and got no comments. But my prize effort so far has been my own ar-

rangement of The Navy Hymn; I simply used every technical trick I could think of at the game, still letting the melody be recognized. Musically, well—what does it matter? They thought it was amazingly wonderful. I am still a little ashamed." And so he ought to be. So ought any organist to be who gives his public a little pleasure. Down with audiences, up with salaries.

"Clergymen," says another, "are too often panned in T.A.O. I note particularly your item in December on the Pennsylvania A.G.O. It is hardly fair to make a general condemnation of all clergymen. I know many who know a lot about good church music, minus the A.G.O. I long ago came to the conclusion that A.G.O. does not mean A Good Organist. There was a time when I myself earned my daily bread with music." He is now a clergyman. "From what I have heard produced by some A.G.O.'s, someone had better tell them what should be done in church music." Amen. "Organists do not see music as part of the service; as far as they are concerned it is the end itself. I am astonished to find how many organists are not active members of any church—failing to support the total program of the very organization which keeps their organ-playing alive. Organists should stop using church services for concert halls; let them go out and form a new sect all their own, or else confine their concert tendencies to times & places where one expects it." Double amen. "A fugue," this clergyman concludes, "has been defined as a piece of music in which the parts come in one by one and the people go out the same way." Thanks to the Rev. G.J.S. for all this.

"For the past dozen years I have been barefacedly selling hundreds of Hammonds, and so to find you in your Feb. p.59 climbing off your high perch really tickles me. I knew it would come to this. It is all due to the efforts of all those arch-criminal electrotone salesmen like myself. In the next ten years you are going to see the organ become a thing of the past. Oh, stop screaming and listen to me! There are only about seven or eight organ makers of any financial strength in this country today, and when they have filled all their accumulated wartime orders they are going to start running deficits again because they won't be able to meet competition from the new electronics. Thus a whole industry will die because its members, under the evil influence of publica-

EVENINGS of MUSIC

Monday Evenings at 8:30

Hugh Giles, Minister of Music

March 1—Rene Lé Roy, flutist and Hugh Giles, organist.

March 8—Kroll Quartet, Mildred Dilling, harpist (first New York performance of "Concerto for Organ" by Howard Hanson).

March 15—"St. Matthew Passion" by Heinrich Schütz (first American performance) and "Mass in G-Major" by Francis Poulenc.

Write church office for cards of admission

Central Presbyterian Church

Park Avenue at 64th Street — New York 21, N. Y.

tions like yours and Tories and diehards among themselves, have closed their minds to the electronic field. Your magazine is the most readable and entertaining trade publication in the country. You are wrong most of the time, but anyway it's fun to read your reasons for being wrong. If you want any pictures of good Hammond or Allen installations for your front-cover, say ten years from now when the organ-builders are all dead, let me know. I have some nice ones." And there's a lot more of it too, almost as good as the parts quoted. But even its writer admits we wouldn't dare print it; he'll probably be surprised that we printed even this.

"Who has done anything," asks another correspondent, "to get sensible information down to the level of the church committee and ministers on the purchasing of organs? Those fantastic miscarriages, the electrotones, are lying themselves into the hearts of electricians & radio people who are sanctimoniously put on organ committees with falsifications that put the Democrats, Hyde Park included, way into the shade. Maybe I'm over-steamed up about this, but there are so few things of beauty left in this selfish paranoid materialistic civilization that one would like to see them fostered if possible. I for one would be willing to contribute time and money toward the project."

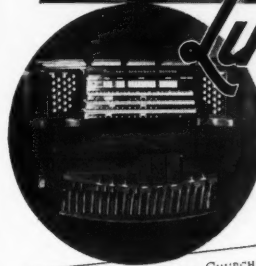
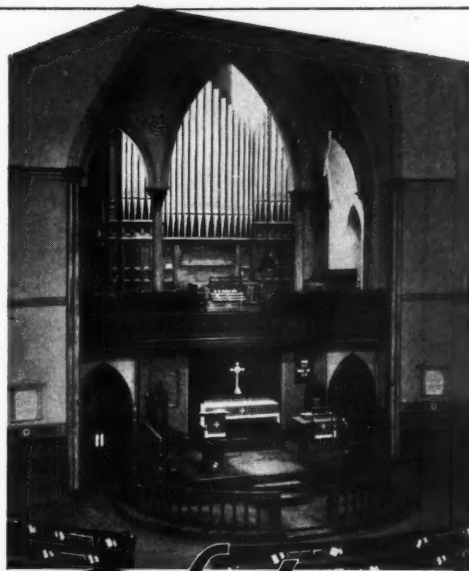
"The earth is round," comments the only Republican left in Washington; "you can arrive at the same point by going in exactly opposite directions. As I walked into the organ room one day a Miss Mythological Soosie whispered to me that when she first played this organ she reached for the Tremulant in a weak moment and a nasty little urchin with Mixture engraved on him popped out and bit the 'ell out of her finger. After binding up her wound, she ripped through the Great G-Minor with one finger missing, saying it really didn't matter, because the mixtures with the 4' coupler were playing every note in the scale all the time anyway, and it was up to John Doe to pick out the proper polyphonic component and listen to it at the right time whether he wanted to or not. None the less I admire anyone who tries to do something, be it for good or bad. After all, who among us can decide that for anyone but ourselves?"

"It is a long time since I studied logic," saith the preacher, "but let me paraphrase your Outraged Organist: 'I have a job as organist & choirmaster for a mean & stingy congregation. I would like to have an A.G.O. certificate, but the people who have them are no good, and I don't like them anyway; also I'm too busy. Recitalists play too much Bach, and don't play it any too well. Therefore, we should get down on our knees and ask forgiveness for our sins and



NICOLA A. MONTANI
who probably rates as the organist chiefly responsible for the organization of the Society of St. Gregory and who was editor of its Catholic Choirmaster for many years; see obituary note in later pages of this issue.

WICKS ORGAN OF THE MONTH



LUTHER PLACE MEMORIAL CHURCH
The American United Lutheran Church in the Nation's Capital
December 22, 1947

Thomas Circle, 16th and N.W.
Washington 2, D.C.
L. Bruce Tamm, D.D., Pastor

Wicks Organ Company,
Highland, Illinois.

Dear Sirs:

As Organist-Choirmaster of Luther Place Memorial Church, Washington, D.C., I congratulate you on the outstanding installation recently completed at this Church.

The total design and balance obtained with 35 ranks is so fine as to challenge instruments costing several thousand dollars more. The unenclosed, unobscured Great, is truly a great organ. Voicing is superb and mixture work so well balanced that the need for 4' couplers is negligible. This is something I have long desired in an instrument. The Small and Choir are artistic examples of what these divisions should be.

The Organ is a masterpiece of its scope, and adequate for the performance of organ literature of any period or style.

Sincerely,

Stanley R. Plummer
STANLEY R. PLUMMER
Organist-Choirmaster



WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS



GUSTAV F. DOHRING
now retired to a life of ease after many years as surgeon and physician to calling organs in the Metropolitan district. He apprenticed to the Roosevelt Organ Works in 1889, went on his own in 1906. We still hope for the detailed story of his life-work.

wickedness.' A wise father said years ago, 'Son, music is a delightful accomplishment and you have a talent for it; but it is a devil of a way to earn a living.' Events proved him right. Anyone going into the business of playing the organ in church and training a choir in the anticipation that he will have a nice easy time and make barrels of money is due for a good shock."

And now though I have said hardly anything at all this time, a lot of friends will aver I've said entirely too much. Could be.—T.S.B.

WARNING

For some three months, past & future, much of my time will be required in the business of tax-forms and the records for them. There will be virtually no time for correspondence or the usual courtesies and all that. The politicians for 1946 took slightly over 83% of our income, small as it was; but we shall give an accounting of that later, for I know full well the average intelligent citizen has no conception of what a small employer is up against today.—T.S.B.

Oratorio Society of New York

Presenting Handel's "Messiah," Carnegie Hall, Dec. 20

The Hall was packed for the Society's 124th performance of "The Messiah," this time given in full, using the new Carl Fischer edition by Dr. J. M. Coopersmith who "spent 15 years specializing in research of Handel's works." It began at 7:45, ended about 11:10, with two intermissions of 20 minutes to ease the tension. Alfred Greenfield conducted as usual, using an orchestra of forty or fifty players, and occasionally the organ, Dr. Hugh Porter playing as official organist for the Society. If any of us are interested in the welfare of the organ world, now is a splendid opportunity to point out once more the beautiful stupidity of Carnegie Hall in burying its organ so it can never be heard; if anyone in C. H. thinks this is unjustified condemnation, let him ask Mr. Greenfield if he would be willing to put the members of the New York Oratorio Society into the chambers where the organ now stands and have them sing "The Messiah" from that location. Actually, when you saw Dr. Porter playing, you could feel that the organ did add substance to the fortissimos, but you could hardly hear it as organ.

"The Messiah" is a religious cult all of itself. To hear it absolutely complete is an experience fit to record for one's great-grandchildren. But after more than two hours of listening I was ready to chop some of the items. Any man who thinks he can dig back through several centuries and

come up with a positive and final answer to anything, is a bit of an optimist; what Dr. Coopersmith has done is superb, if we don't over-emphasize it.

Take your standard edition of "The Messiah" and you'll find what Mr. Greenfield did in this "uncut version," with the single exception that the chorus No. 39, "Their sound is gone out," which is given as No. 37-B in the Coopersmith edition, was not listed in the otherwise quite intimately-detailed program; whether it was sung or not, I do not remember (and I did not take the score with me to the concert). This year's program listed 55 numbers, 16 more than last year's.

The one supreme achievement of Mr. Greenfield and his singers is the ability to sing softly in the top vocal range, something even the soloists couldn't do, or at least didn't try. Next to it, or even with it, is his delightful use of an exaggerated staccato, by which device he not only holds his chorus together in even the most complicated of Handel's passages, but he goes a step further and enables you to hear the lines as such. It produces clean-cut delightful vocal counterpoint. Take a look at "And He shall purify," "For unto us a Child is born," and "His yoke is easy," and then say what chance you think you'd have of ever being able to make your volunteer choir sing the top notes softly, get the words cleanly enunciated, and make the counterpoint crystal clear to your audience. In such things Mr. Greenfield gave us a choral masterpiece and made Handel almost rival Bach for pure musical enjoyment.—T.S.B.

SEEMS AS THOUGH IT IS

"Is it too much to place the task of developing a maximum degree of civil courage high on the list of priorities for our teachers, our writers, and our public speakers? Is it too much to ask that in all our discussions we never lose sight of the kind of behavior a free society must demand of its responsible citizens?"—Dr. James B. Conant, president of Harvard University.

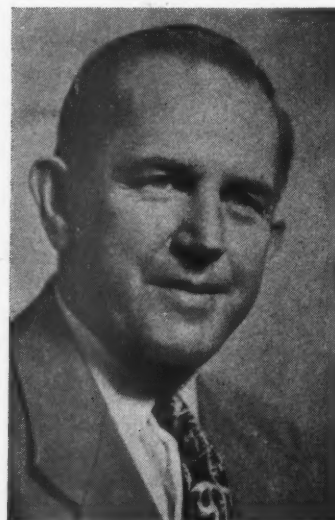
ORGANS DUG OUT OF GRAVEYARDS

Glenn Dillard Gunn in *Musical Digest*, New York

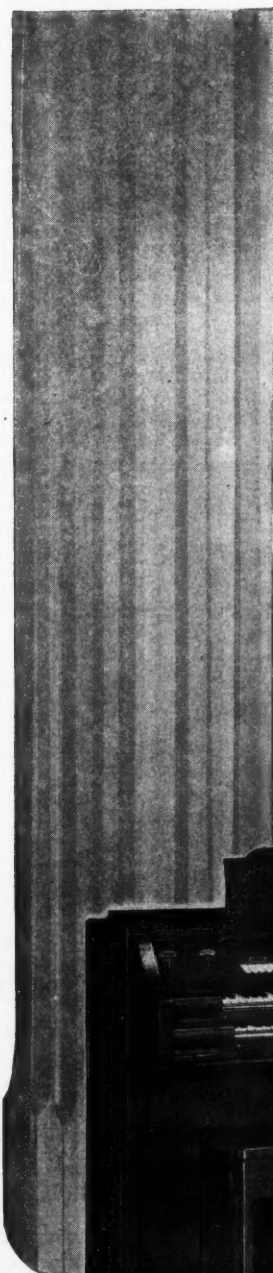
What atavistic impulse exhumed this agent of monotony from the silence of three centuries and dedicated it to a renewed disfigurement of the music of Bach?

A THOUGHT FOR THE DAY

"Dear T.A.O.: Anent Messiaen, your spelling is all wrong. It should be spelled as it sounds, Messy Ann."—Wm. A. Goldsworthy.



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SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

EASTER PROGRAMS

March 28 is Easter; we note here some representative programs from last year.

HERBERT D. BRUENING

*St. Luke's Lutheran, Chicago

Three Easter Morning Services

*Schumacher, Auf Mein Herz
Christ hath arisen, Arensky
Joy fills the morning, Lotti
off. Rudnick, Jesus My Reliance
Bach, Christ Lay in Bonds
*Jesus meine Zuversicht, Crueger-ar. Ilse
Piutti, Christ is Risen
Christus is auferstanden, Schletterer
Festival Alleluia, Brown
*O sons and daughters, ar. Whitehead
Joyful Eastertide, ar. Davis
Snow, Toccata Prelude
Light's glittering morn, Parker
Biggs, Filii et Filiae

The services were at 8, 9:15, and 10:30 a.m., the 9:15 in German. "You ought to hear our hearty hymn-singing, unison by all. Standing-room only at 10:30; monster attendances from 8 a.m. to 12 noon." Because of the way the calendar was printed we cannot be sure we have properly distinguished between anthems and organ music.

PAUL CALLAWAY

*Cathedral, Washington
*Bach, Christ Lay in Bonds
Alleluia, Noble
Bach, Today Triumphs God's Son
*Widor, 5: Toccata
Christ our Passover, Macfarlane
Christ is risen, Liszt
Hallelujah, Handel
Service in Bm, Noble
Mulet, Carillon-Sortie
**Widor, Romane: Final
Mag. & Nunc dimittis D, Sowerby
They buried Him and then, Shaw
Rise heart, R.V. Williams

DR. CLARENCE DICKINSON

Brick Presbyterian, New York
Rousseau, Meditation
Dickinson, Exaltation
Easter Hallelujah, Vulpius
Easter Day, Nagler

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

Author of

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This glad Easter day, ar. Dickinson
Easter, Dickinson
Lutkin, Meditation on Easter Hymn
Preludial numbers by organ, violin, cello, harp.

VIRGIL FOX, Organist

W. RICHARD WEAGLY, Director

*Riverside Church, New York

*Franck, Grande Piece Symphonique

Hymn Exultant, Clokey

Easter, R.V. Williams

Hallelujah, Handel

Widor, 5: Toccata

**Bach, In Thee is Joy

Bach, Rejoice Beloved Christians

Farnam, Toccata

Psalms 150, Franck

Five Mystical Songs, R.V. Williams

Thanksgiving for Victory, Williams

Franck, Finale Bf

Congregation was instructed to stand during singing of 'Hallelujah Chorus.'

HAROLD FRIEDEL

*St. Bartholomew's, New York

*Most glorious Lord of life, West

Christ the Lord is risen, Friedell

Service, Parker

The day draws on, G. Shaw

*Widor, 5: Toccata

Christ our Passover, Macfarlane

Kyrie, Gloria, Credo, Ef, Hyde

Christ is risen, Liszt

Sanctus, Gounod

Agnus Dei, Lloyd

Gloria in excelsis, D.M. Williams

**Cantate Domino, D.M. Williams

Te Deum laudamus, Dvorak

Hallelujah, Handel

Widor, 5: Toccata

The Widor Toccata opened the 11:00 service, closed the 4:00.

J. BENJAMIN HADLEY

*St. John's, Grand Haven

*Mueller, Pacan of Easter

Messe Basse, Vierne

Biggs, Carillon O Filii

*Bach, 5 Orgelbuechlein Preludes

Joseph's lovely garden, ar. Dickinson

Easter Day Prayer, Saar

Bach, 5 Choralpreludes

Farnam, Toccata O Filii

Cyril Barker

Ph.D., M.M., A.A.G.O.

Detroit Institute of Musical Art

(University of Detroit)

First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.

First Central Congregational Church

Chairman, Music Department

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Charles Harlan Clarke

Organist and Choirmaster

Evangelical Lutheran Church

Wilmette, Illinois

Joseph W.

CLOKEY

Donald Coats

ST. PAUL'S CATHEDRAL

Wilshire at Figueroa

Los Angeles, California

The Orgelbuechlein numbers were done by organ & strings, the 5 choralpreludes by organ, strings, & chorus; the calendar fails to indicate the details.

ADAM H. HAMME

*Zion Lutheran, York

Jacob, Sunrise

Farnam, Toccata

This glad Easter day, Dickinson

Spring bursts today, Thompson

Joseph's lovely garden, Dickinson

Hymn Exultant, Clokey

ROBERT A. IMBT, Director

WALTER LINDSAY, Organist

*First Presbyterian, Olney

*Johnston, Resurrection Morn

We will carol joyfully, Means

Dubert Dennis

M. M.

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The First Church in Albany

Albany, New York

w. Easter Alleluia, Shure
off. Edmundson, Easter Spring Song
j. Awake Thou that sleepest, Jackson
Jesus Christ is risen today, Rowley
Kinder, Processional March
**Dubois, Toccata G
Lindsay, March for Church Ceremony
Joseph's lovely garden, Dickinson
off. Schumann, Nachtstueck
All hail the power, Goldsworthy
Tombelle, Marche Pontificale
The Lindsay March was played by brass
quartet & organ; the Schumann by string
quartet, organ, & piano.
THEODORE SCHAEFER
National Presbyterian, Washington
Palm Sunday
Purvis, Vexilla Regis
Blessed is He that cometh, Kodaly
My King rode in, Weaver

David Hogue
PLYMOUTH CHURCH
Lansing, Michigan

Horace M. Hollister
M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
Pittsburgh 16, Penna.

Harry H. Huber
M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

EDWARD LINZEL
RECITALS
145 West 46 St. — New York 19

Gilbert Macfarlane
Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

Roy Perry
First Presbyterian Church
KILGORE, TEXAS

Richard Purvis
Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson
MUS. D., F.A.G.O.
Organist
FIRST METHODIST CHURCH
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

MARIE SCHUMACHER
RECITALS
145 West 46 St. — New York 19

Faure, Palms
Easter
Awake the morn is here, Whitehead
Easter, Gibbs
Hallelujah, Beethoven
s. I know that my Redeemer, Handel
Sowerby, Toccata C
This morning service was given at 9:00
and repeated at 11:00, preluded each time
by "Easter hymns from the tower bells."
ROBERT M. STOFER
*Covenant Presbyterian, Cleveland
Palm Sunday
Titcomb, Vexilla Regis
Karg-Elert, Benedictus
Hosanna, Gregor
Sanctus, Gounod
Ride on in majesty, Candlyn
Guilmant, March on Handel Theme

Easter
*Purcell, Voluntary C
Dubois, In Paradisum
Karg-Elert, Most Beautiful King
Spring bursts today, Thompson
Alleluia, R. Thompson
Easter, Rebstock
Lord Now Victorious, Mascagni
Hallelujah, Handel
Widor, 5: Toccata
**Titcomb, Alleluia Pascha Nostra
Edmundson, Easter Spring Song
Bach, In Death's Strong Grasp
Blessed Christ is Risen
Easter Alleluia, Shure
Song of Praise, Thiman
Love is come again, ar. Whipple
Awake thou wintry earth, ar. Davis
Hymn Exultant, Clokey
Joyous Easter Song, ar. Dickinson
Joseph's lovely garden, ar. Dickinson
"Playing of the McGaffin chimes" pre-
ludes all services. Congregation stood for
"Hallelujah Chorus." Chorus of 18s-10c-

Robert M. Stofer
M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

Samuel Walter
Trinity Church, Newton Centre
Boston University

G. Russell Wing
M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

E. Richard Wissmueller
New York City
Recitals — Instruction

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Mus. B.
Zion Evangelical Church
Jordan Conservatory — Butler University
Indianapolis

8t-9b, women's choir of 8s-5s-6c, junior
choir of 35 boys and girls.

PAUL SWARM
*First Baptist, Decatur
*Dubois, Hosannah
By early morning, ar. Dickinson
Let all things now living, ar. Davis
Christ Triumphant, Yon
**Weinberger, Bible Poems
off. Weinberger, Intercession
A Legend, Tchaikovsky
s-c. How beautiful, Harker
Jesus do roses grow so red, Voris
s. Evening Hymn, Bairstow
Joseph's lovely garden, ar. Dickinson
O Sacred Head, Bach
GORDON E. YOUNG
*First Presbyterian, Lancaster
*Vierne, Carillon
Bach-Gounod, Ave Maria
Widor, 5: Toccata
Sanctus, Lutkin
Rejoice good Christian, Yon
b. Litany for All Souls, Schubert
Bach, Blessed Christ is Risen
**Karg-Elert, Kyrie Eleison
Faure's "Requiem"

The Bach-Gounod was done by violin &
harp, Widor Toccata by organ & brass quar-
tet.

Too many programs are carelessly printed;
it is sometimes impossible to distinguish be-
tween music for organ or choir, or between
anthems, hymns, chants. An anthem listed
without a composer or arranger is a waste
of space here. An interesting program from
Hawaii has been discarded, for though it
was printed in good detail, the organist is
nowhere mentioned, nor is the minister. One
organist gave many comments along the
margins, but failed to note that his printed
calendar did not distinguish between organ
pieces, anthems, hymns, chants.

CANTATAS & ORATORIOS
Bach's "B-Minor Mass" was sung complete
under the direction of Dr. Alexander Mc-
Curdy in the First Presbyterian, Philadel-
phia, on four Sunday afternoons from Jan.
11 to Feb. 1, chorus of 60, orchestra, or-
gan, piano, and (we believe) an electro-
tone "especially installed for the continuo."
Robert Elmore's "Incarnate Word," by
Walter Baker, First Baptist, Philadelphia.
Dr. Charlotte Garden's "Song of Amos,"
by Mary Ann Mathewson-Gray, Centenary
Methodist, Richmond, Va., with Dr. Garden
guest of the choir for this performance.

\$451,988.00
is the 1948 budget for Riverside Church,
New York City, \$183,800. of it to be by
contributions of the members, the remainder
from "other sources, including income from
endowments."

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FEBRUARY COMPOSER: No. 1

Dr. Eric DeLamarter, born on a Feb. 18 in Lansing, Mich., has lately added a good volume of splendid organ compositions to his already creditable list of works for the more advanced organist. Long associated with Chicago, he retired from active church work and orchestral conducting in which he was equally famous and now devotes himself to composition. He has the misfortune of having his name incorrectly printed most of the time.

DONALD D. KETTRING
of First Congregational, Columbus, Ohio, has been appointed to East Liberty Presbyterian, Pittsburgh, Pa., effective April 1 next.

Robert Baker

Sac. Mus. Doc.

First Presbyterian Church of Brooklyn
Temple Emanu-El, New York City

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Professor of Organ, Marygrove College — Conductor, The Madrigal Club
Director, The Nurses Choruses of Mt. Carmel Mercy, and St. Joseph Mercy Hospitals

E. POWER BIGGS

on Jan. 25 began his current concert tour of the middle west and until his return to Boston for the March 7 broadcast from Harvard University's Germanic Museum, his recitals there will be played by Mary Crowley, Geraint Jones, and Alexander Schreiner. March 8 Mr. Biggs' first album for Columbia will be released—Organ Music of Bach, including Prelude & Fugue E♭, Fugue on the Creed, Toccata F, Fantasia & Fugue Gm, all these having been recorded on the Aeolian-Skinner in Columbia University, New York. Poulenc's Organ Concerto is to be played again, during March, by the Boston Symphony and Mr. Biggs.

KAREN VAN BRONKHORST

popped in on the Charles van Bronkhorst family in Chico, Calif., took a good look at pop & mom, and decided to stay. She got the name Karen Marie and made her debut Dec. 7, 1947, 8-lbs. 14-oz.

NORMAN Z. FISHER

of the First Christian, Oakland, Calif., has been appointed to East Dallas Christian Church, Dallas, Tex., membership 3500 and money enough to donate \$100,000. to foreign missions last year.

WM. A. GOLDSWORTHY

and Mrs. Goldsworthy are now galavanting around the warmer parts of the country somewhere, having made a dash for the sunny south right after the blizzard struck New York. Driving was slow for a while but by Jan. 2 they had reached the Carolinas. The rest of the trip? Who knows what that man will do? His intentions are to leisurely tour the south in their car, then head westward to see if California is all it's cracked up to be. In the meantime his orders from T.A.O. are to pop in on unsuspecting organists and report the worst.

MARGARETHE HOKANSON

who has already established a high quality in her limited output of compositions, including for organ and choir, is now spending a lengthy vacation abroad, with headquarters in Eskilstuna, Sweden. Among other things in manuscript is a Modal Reflection for organ, written before starting her year abroad.

NOT GUILTY, HEAVENS NO!

We mustn't be silly Americans. Very naughty of us to pass any law anywhere to interfere with a laborunion. Out in Chicago the federal judge discovered, after due deliberation we hope, that James Petrillo wasn't at all guilty of violating the law. Mercy no, Mr. Petrillo wouldn't think of such a thing. Which law? Don't be foolish. Any law. Restraint of trade is illegal.

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only when a corporation does it; never when a laborunion does it. Mr. Petrillo did not restrain trade for the phonograph-record makers, he just wiped it off the map. Illegal? Bless you no; anything he does is always legal. Ask any judge or court in all America if you don't believe us.

RICHARD E. KLAUSLI

in Pawtucket Congregational, Pawtucket, R.I., has a gallery choir of 49 adults, carol choir of 23 older girls, junior choir of 33 younger girls, boy choir of 24 boys, and a chairman of the music committee who is an organist and played the prelude on Christmas Sunday. As a novelty number on his Christmas eve service he did the Basque carol, "Peaceful night descending," ar. by Erickson, with accompaniment of tambourine, castanets, and cymbals.

FLOR PEETERS

and Mrs. Peeters are now safely back home in Mechelen, Belgium, after his second transcontinental American tour under LaBerge management.

ALEXANDER SCHREINER

on his recitals through the current season is using August Maekelberghe's Fantasia, published in 1945 by J. Fischer & Bro. That's an example for every concert organist to follow in behalf of one or another of the best compositions by contemporary Americans.

KNOW OF A VACANCY?

If you do, please send whatever details you have to T.A.O.'s registration bureau for the benefit of organists looking for such assistance. This work costs nobody anything but the postage stamp.

DESTITUTE

"I am now destitute, for this is my last cent, but it's worth it. Please renew subscription." Thanks, R.V. The politicians stole our last cent years ago; we know how you feel.

LAP OF LUXURY

"Family on relief lodged in hotel by City at \$500. a month," said a headline in the New York Times.

PROSPERITY

"Swiss prosperity startles Europe—hot water, clean linen, food abound in land free of D.P.'s and communism" said a Jan. 18 headline in the New York Times. You can think.

COMMUNISM

"Soviet Ends Rationing," says a Dec. 15 headline in the New York Times.

DEMOCRACY

"Truman Seeks Price Rationing," says a headline in the Dec. 21 New York Herald Tribune.

FREEDOM

By any chance have you ever heard, recently, anyone mention freedom—no, not for himself, but for the other fellow? Communists want freedom—for themselves but not for the other fellow. Politicians want freedom, for themselves but not for taxpayers. Laborunions want freedom too, for themselves always, for the other fellow never. Lovely world.

STAY SOBER

"Organist gets 59 days in jail for tipsy driving" said a newspaper headline. Working for some churches is enough to drive any organist to drink; we won't tell who he was.

EDGAR

HILLIAR

ORGANIST

ST. MARY THE VIRGIN, NEW YORK 19

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recitals

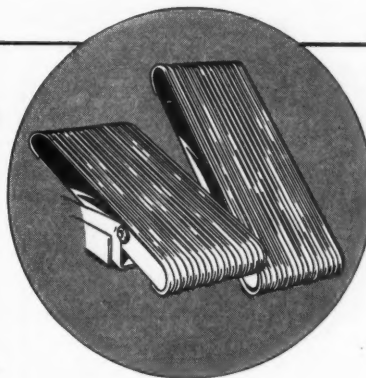
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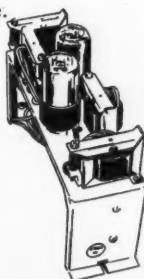
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EVENTS FORECAST

for the coming weeks

Nothing is gained by reporting an event after it has taken place; it is then too late for readers to attend. Column closes the 14th of the month.

Cleveland: Walter Blodgett recitals Museum of Art, Sundays at 5:15.

Do.: Edwin Arthur Kraft recital, Trinity Cathedral, March 7, 4:00.

Des Moines: Dr. Frank B. Jordan recital, First Methodist, Feb. 15.

New Brunswick: Edouard Nies-Berger recital, Rutgers University, Feb. 18, with Rutgers Symphony in works by Clokey and Mozart.

New York: Harriet Deardon recital,

Marshall Bidwell

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FEBRUARY COMPOSER: No. 2
One of the grand old men of the organ world, James H. Rogers, born Feb. 7, 1867, in Fair Haven, Conn., died Nov. 28, 1940, in Pasadena, Calif. His compositions cover all fields and his organ works are as good for the amateur as for the professional; a great pity that his several Sonatas are so little known, so seldom heard.

Church of Ascension, Feb. 12, 8:00.

Do.: Vernon de Tar gives Bach's "St. John Passion," Church of Ascension, March 7, 8:00.

Do.: John Harms gives Bach's "St. Matthew" with John Harms Chorus, Town Hall, Feb. 12, 8:30, Alexander Schreiner organist; paid admission.

Do.: Geraint Jones recital, Brick Presbyterian, Feb. 16, 8:15.

Do.: Oratorio Society gives Bach's "B-Minor Mass," Carnegie Hall, March 23, 8:15, Alfred Greenfield conducting, orchestra of 50.

Washington: Edgar Hilliar recital, National City Christian Church, Feb. 4.

EDGAR HILLIAR
St. Mary the Virgin, New York
Feb. 2, 9, 8:30

*Bach, Toccata-Adagio-Fugue C;
Three Choralpreludes; Concerto C.
Schroeder, Schoenster Herr Jesu
Dupre, Prelude & Fugue Gm

Variations on a Noel
Zechiel, Two Choralpreludes
Messiaen, Nativite du Seigneur
*Strungk, Capriccio Primi Toni
Arne, Flute Solo

Handel's Concerto 2
Bridge, Adagio
Widor's 'symphony' 2
Williams Rhosymedre Prelude

Vierne, Arabesque; Allegro
CLAUDE L. MURPHREE
University of Florida, Gainesville
Feb. 15, 4:00

Diggle, Festival Toccata
Bach, Orgelbuechlein: 15-19

Ducas, Pastorale
Bach, Orgelbuechlein: 20-23

Lemare, Irish Melody Paraphrase

Bach, Orgelbuechlein: 24-26

Vierne, 2: Scherzo; Cantabile; Finale.

A baritone sings one stanza of the original chorale before each Bach choralprelude is played.

DR. ALBERT RIEMENSCHNEIDER is spending the winter months in Tempe, Ariz., where he is working on his edition of another Bach collection.

LYNN C. OSINCUP of Waverly, Iowa, has reproduced for distribution (60c) his Variations on Hymn 16 of the Methodist hymnal, for organ; it's slightly over two pages and the copy is almost as easily readable as normal music-engraving.

Maurice Garabrant

M.S.M., F.T.C.L.

The Cathedral of the Incarnation

Organist, Adelphi College

Director, The Long Island Choral Society

Garden City, N. Y.

Alfred Greenfield

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awarded by Pope Pius 11 to the late Nicola Montani and prized by him as one of the highest honors that could come to any Catholic organist in recognition of his services to the Catholic Church.

Obituaries

To eulogize would be unworthy; merely to record the available facts is the purpose here.

SUSAN H. DIXON

died Dec. 10 in Oneida, N.Y.; for half a century she had been organist of Trinity Episcopal, Woodbridge, N.J.

NICOLA A. MONTANI

died Jan. 11 in his home in Philadelphia. He was born Nov. 6, 1880, in Utica, N.Y., had his schooling in Indianapolis, and then devoted himself entirely to music, studying organ with Wm. H. Donley. After a good start in America he went to Rome and studied with Filippo Capocci, Remigo Renzi, Lorenzo Perosi, etc., going then to the Isle of Wight to study Gregorian with the Solesmes Benedictine Monks. Returning to America he was organist of St. John the Evangelist, Philadelphia, 1906 to 1923, followed by two years with St. Paul the Apostle, New York, retiring then from active organ work to devote himself entirely to composition, conducting and his many editorial activities, including work for G. Schirmer Inc., the Boston Music Co., and the Catholic Choirmaster which he edited for many years. He was one of the founders of the Society

of St. Gregory. He composed many masses and other choral works for the Catholic service, and was editor of the St. Gregory Hymnal and the Catholic Choir Book. He directed many choral organizations, taught & lectured in many schools on Gregorian chant and all phases of music connected with the church service. In 1907 he married Catherine Sherwood, soprano and teacher of singing, by whom alone he is survived. One of the honors he prized most was conferred by Pope Pius 11 for his activities in Catholic church music; he was awarded the Count's Cross and made a Knight Commander of the Order of St. Sylvester. Says The Caecilia, the Society of St. Gregory came into being through a chance meeting of Mr. Montani with Monsig. Leo Nanzetti and the Rev. Dr. Petter in Baltimore in 1914, and the first meeting of the Society, when it was organized, was in the summer of 1914. The Catholic Choirmaster was established as the official bulletin of the Society and first appeared in February 1915; it has since grown to be a quarterly magazine of inestimable value to every Catholic organist.

WILLIAM B. OLDS

died Jan. 10 in Los Angeles. He was born June 3, 1874, in Clinton, Wisc., graduated in 1898 from Beloit College which gave him the Mus.Doc. in 1947, and studied mu-

sic in Oberlin Conservatory and the American Conservatory. He taught voice in various schools and in 1923 became director of music in Redlands University, Redlands, Calif., from which he retired in 1942. He did some composing, and various anthems and "A Christmas Chorale" have been reviewed in these pages.

JOSEPHINE S. WHITE

died Jan. 11 in a New York hospital, aged 77. She was born in Rahway, N.J., nee Josephine Stagg, and had been organist of various Rahway churches for many years. She was a D.A.R. and is survived only by her two daughters.

HOW TO DO IT

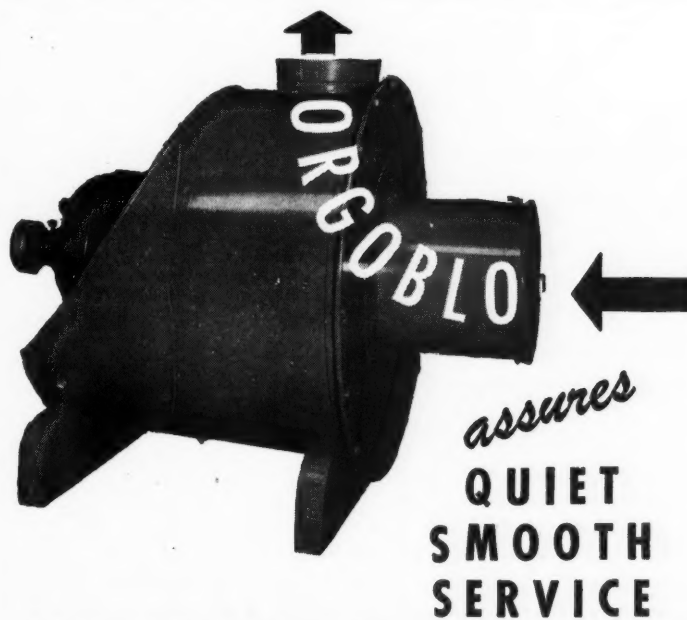
A subscriber renewed Jan. 9 and at that time gave a special summer address for June-July-August, the other nine issues to go elsewhere. T.A.O. handles such details automatically and easily.

ARTUR RODZINSKI

and the Chicago Symphony have parted company, due to differences of viewpoint in matters having to do with the management of the orchestra's business affairs.

ERIC THIMAN

is pronounced Erik Teeman, if other readers besides our questioner are interested. His music is generally pronounced tops, if you know what good choir music should be.



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Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month.

MILDRED ANDREW'S
First Methodist, Marshall
Daquin, Noel
Brahms, 2 Choralpreludes
Bach, Come Sweet Death
Franck, Chorale Am
Edmundson, Fairest Lord Jesus
Karg-Elert, Reed-Grown Waters

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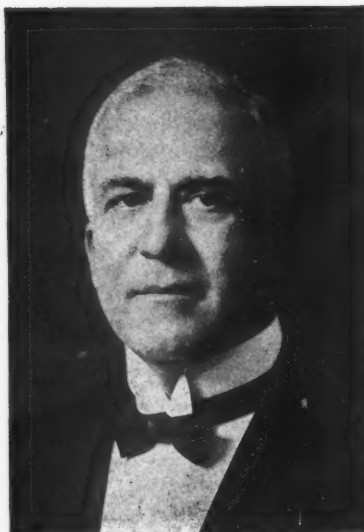
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FEBRUARY COMPOSER: No. 3
Floyd J. St. Clair was born Feb. 4, 1871, in Johnstown, Pa., died Aug. 23, 1942, in Cleveland, Ohio. Mr. St. Clair wrote only for Miss Soosie and other organists who wanted only honest musical values in melody, harmony, and rhythm, who could recognize inspiration when they heard it and were not satisfied with the husks of meaningless note-writing. He has left some dozen at least of genuinely beautiful melody pieces.

Leach, Three Casual Brevities
Vierne, 1: Finale

*RICHARD KEYS BIGGS
Redeemer Lutheran, Los Angeles
Dedicating Alfred G. Kilgen organ
Marcello, Psalm 19

Tartini, Air
Daquin, Cuckoo
Biggs, Prelude on Bach
Bach, O Sacred Head
Handel, Largo
Franck, Panis Angelicus
Boex, Marche Champetre
West, Aspiration
Bach, When Thou Art Near
Biggs, Deo Gratias

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*Prelude & Fugue A
Sonatas 1, 2, 3
Prelude & Fugue D
*Prelude & Fugue Dm
Sonatas 4, 5, 6
Passacaglia

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New England Conservatory
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Handel's Concerto 2
Praetorius, Advent Hymnus
Bach's Sonata 2
Brahms, Three Choralpreludes

Schuman, Scherzo Fugue on Bach
Jongen's Sonata Eroica
Jepson, Pantomime
Bennett, Son. G: Allegretto Grazioso
Sowerby, Fantasy for Flutes; Pageant.
NORMAN Z. FISHER
First Christian, Oakland
Sowerby, Comes Autumn Time
Clokey, Ballade D*

C. Albert Scholin

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Purvis, Communion
Farnam, Toccata
*Bach, Come Savior of the Heathen
Walther, Wake Up a Voice
Daquin, Noel G
Yon, Christmas in Sicily*
Guilmant, Variations on Christmas Carol
Titcomb, Puer Natus Est*
Goller, Silent Night in Canon
Biggs, Star of Hope

A violinist assisted in the first program, a soprano in the second.

EDGAR HILLIAR
Yale University

Couperin, Offertoire Grand Jeux
Bach, O Man Bewail
Daquin, Noel Suisse
Bach, Passacaglia
Koutzen, Sonnet for Organ (ms.)
Dupre, Variations on Noel
Zechiel, Two Choralpreludes
Messiaen, Dieu Parmi Nous

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Pachelbel, Toccata Em
Boellmann's Suite Gothique
Pasquet, Patapan
McAmis, Dreams
Edmundson, Humoresque Fatastique
Purvis, Romanza
Huber, Retrospection (ms.)
Nevin, Toccata Dm

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Maleingreau's Suite Mariale
C. Watson, Two Preludes
Purvis, Divinum Mysterium*
Phillips, Three Carol Preludes
Edmundson, Fairest Lord Jesus

RICHARD ROSS
Peabody Conservatory
Marcello, Psalm 19
Dandrieu, Musette G
Buxtehude, From God I Ne'er
Purcell, Trumpet Tune C
Bach, Fantasia & Fugue Gm
Reubke's Sonata
Karg-Elert, Sun's Evensong
Vierne, 5: Scherzetto; Finale.

DR. HENRY F. SEIBERT
Holy Trinity Lutheran, New York
Bach, If Thou But Suffer
Yon, Gesu Bambino
Bach, Jesu Joy of Man's
Gaul, Holy City: Adoration
Kreckel, Adeste Fideles
Elvey, Christmas Bells
Sibelius, Finlandia
Elgar, Son. G: Andante Espressivo
Noble, Elegy
Merkel, Christmas March

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Franck, Prelude-Fugue-Variation
Farnam, Toccata
Thomson, Christmas Plainsong Pastorate
Brahms, Lo a Rose E'er Blooming
Messiaen, Birth of our Lord
God With Us
GLEN C. STEWART
Alma College

Faculty Recital
Bach, Prelude & Fugue Am
Cabezon, Diferencias
Bach, Fugue G
Rheinberger, Int. & Passacaglia Em
Bingham, Florentine Chimes
Schroeder, Fairest Lord Jesus
Alain, Litanies

Dupre, Lo Winter is Past; Finale.

E. RICHARD WISSMUELLER
Palestrina Institute, Detroit

Marcello, Psalm 19

Lully, Aria

d'Andrieu, Dialogue

Arcadelt, Ave Maria

Bach, Fantasia & Fugue Gm

In Dulci Jubilo

Brahms, Lovely Rose is Blooming

Bingham's Baroque Suite

Peeters, Air

Vierne, Scherzetto; Berceuse; Carillon.

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BACH SERIES

Edward Linzel and Ernest White played the Bach Sonatas and Eighteen Great in three January recitals in the Church of St. Mary the Virgin, Mr. White playing the Choralpreludes, Mr. Linzel the Sonatas:

No.1: 3, 5, 17, Sonata Ef, 8, 1, 2, Sonata Cm, Fantasia & Fugue Gm.

No.2: Fantasia G, 9, 10, 11, Sonata Dm, 18, 15, 16, Sonata Em, Passacaglia.

No.3: 12, 13, 14, Sonata C, 7, 4, 6, Sonata G, Prelude & Fugue Ef.

Numbers refer to the individual choralpreludes as given in the Dupre edition, as nearly as it can be figured on the resources available.

To continue the inexcusable habit of last month, our choice this time for the best program for its specific purpose would probably be Mr. Biggs' because of his recognition of the need of at least a few outright entertaining pieces on every public program for normal audiences. For catchy rhythm he gave them the Boex; for an old favorite he played Handel's Largo; to tickle their imaginations he used the Cuckoo. The only thing lacking might be a purely-melody piece such as Dickinson's Berceuse Df or the melody in that new Nativity Suite by Taylor. Give any audience just one example of each of these types of music and you can then play all the rubbish in the world without having them grumble too much.—T.S.B.

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1st of month, main articles, photos,
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14th, advance-programs and events-
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